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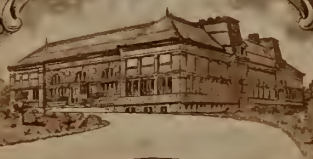

PRESENTED BY
The Anderson Galleries

37223

CASE SHELF

SALE NUMBER 1457

ON PUBLIC EXHIBITION FROM THURSDAY, JANUARY TWENTY-NINTH

ILLUSTRATED CATALOGUE OF

VALUABLE PAINTINGS

INCLUDING TWO WHISTLER OILS, THREE PRESENTATION SARGENT WATER COLORS, TWO MARBLE STATUES BY RODIN, AND THIRTY-THREE OIL SKETCHES BY RENOIR

FROM THE COLLECTIONS OF

THE LATE MRS. JOHN F. CARROLL

THE LATE MATILDA STIEFEL

MR. E. S. ULMANN

AND OTHER OWNERS AND ESTATES

TO BE SOLD

THURSDAY AND FRIDAY EVENINGS, FEBRUARY FIFTH AND SIXTH

AT 8.15 O'CLOCK

THE ANDERSON GALLERIES

[MITCHELL KENNERLEY, PRESIDENT]

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

1920

CONDITIONS OF SALE

All bids to be PER LOT as numbered in the Catalogue.

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Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

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Priced Copy of this Catalogue may be secured for one dollar for each session of the sale.

THE ANDERSON GALLERIES
INCORPORATED
PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK

TELEPHONE PLAZA 9356 CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

SALE THURSDAY EVENING

February Fifth, 1920

BEGINNING AT 8:15 O'CLOCK

[Lots 1–89]

R. L. ZIMMERMANN

MUNICH SCHOOL

1. THE FIRST SHAVE

Bursting into the barn, the two young sisters surprise their brother just preparing to shave his upper lip, having arranged a convenient corner at the window. Poodle dog, vegetables and utensils at the right. (Matilda Stiefel collection.)

Canvas. Signed at lower left. Height, 20 inches; width, 27 inches.

R. L. ZIMMERMANN

MUNICH SCHOOL

2. THE RETURN HOME

Seated at table with clenched fists and head turned away, the father refuses to yield to the pleadings of his wife, while the daughter, standing nearby in an attitude of humility, appears asking permission to return to the parental roof with her child, which is seated on the table. A couple of children look on, cat and kittens about. (Matilda Stiefel collection.)

Canvas. Signed at lower left. Height, 19 inches; width, 26 inches.

CARL HERPFER

MUNICH SCHOOL

3. DISTURBED REPOSE

A young Miss has fallen asleep while pouring over the family Bible, oblivious to the presence of a ram which has entered the open door and finds a leaf of ancient scripture to its taste, while a ewe is waiting to have its turn. At the right the kitten plays with the knitting which was cast aside. Quaint interior with characteristic furnishings. (Matilda Stiefel collection.)

Panel. Signed at lower left. Height, 22 inches; width, 18 inches.

L. BLUME SIEBERT

MUNICH SCHOOL

4. THE SNOW SWEEP

Charming portrayal of a little girl amusing herself with mother's big broom sweeping the snow from the doorstep. She has paused to blow on her chubby hands and looks at the spectator while the broom rests against her arm. (Matilda Stiefel collection.)

Canvas. Signed at lower right. Height, 18½ inches; width, 13½ inches.

A. STANICK

MUNICH SCHOOL

5. MONKS PLAYING CARDS

An amusing scene in the wine cellar of a monastery, where three monks are at cards and a fourth is seen at the left assuaging his thirst from a bottle. The superior brother is at a loss for choice of play; meanwhile a lay brother in the foreground passes the ace of hearts to his accomplice. (Matilda Stiefel collection.)
Canvas. Signed at lower left. Height, 21 inches; width, 17½ inches.

AUGUST MÜLLER

MUNICH SCHOOL

6. THE FIRST LETTER

Grandmother stops at her knitting, leans over to correct the spelling of the smiling, blonde, little girl who is seated at a rough deal table doing her lessons. (Matilda Stiefel collection.)
Canvas. Signed at lower left. Height, 10½ inches; width, 9 inches.

A. STANICK

MUNICH SCHOOL

7. MONK WITH CANDLE

His countenance beaming, the lay brother is obviously passing to the wine cellar, as the pewter tankard and his anticipatory expression show. He shields the candle light with his hand. (Matilda Stiefel collection.)
Panel. Signed at upper right. Height, 12 inches; width 9 inches.

A. WEBER

MUNICH SCHOOL

8. JOVIAL COMPANIONS

The one seated looks smilingly at the dregs in his stein, wearing a delightful expression, while the other, standing and holding a long pipe, looks somewhat reprovingly at his friend. (Matilda Stiefel collection.)
Panel. Signed at lower left. Height, 17½ inches; width, 12½ inches.

G. LAEVERENZ

MUNICH SCHOOL

9. THE SCHOOL LESSON

In a quaint old world room, grandfather sits at the table finishing his wine to the accompaniment of his pipe, while the little girl has put one end of the tablecloth aside and is engaged at a slate, leaving her bun before her untouched. The kitten laps its milk in the foreground. (Matilda Stiefel collection.)
Panel. Signed at lower left. Height, 18½ inches; width, 13½ inches.

R. L. ZIMMERMANN

MUNICH SCHOOL

10. JOVIAL COMPANIONS

A convivial gathering around the table, discussing the merits of Rhine wine; one of the elder men is holding forth about the two different vintages, to the amusement of the soldier at his right. A maid brings in fresh glasses and apparently two bottles seen at the right are also to be sampled. Characteristic types well rendered. (Matilda Stiefel collection.)

Panel. Signed at upper left. Height, 11 inches; width, 16 inches.

JAMES HENRY MOSER

AMERICAN SCHOOL

1854—1913

11. ADMIRATION

Seated at a dining table, an elderly negro in shirt sleeves holds up a pewter sugar bowl with both hands, regarding it lovingly, while a little pickaninny, her right elbow on the table, her hair in curls, looks on with an expression of regret. Half a loaf and a scanty supply of syrup in the jug seems to indicate a lack of victuals. Flowers in pots at the window to the left.

Canvas. Signed and dated, 1888, at lower left. Height, 8 inches; width, 10 inches.

ALFRED SIEBERT

MUNICH SCHOOL

12. EVENING HARVEST SCENE

Six buxom girls carrying their rakes and sickles, four of them chatting merrily. Two at the left, one carrying an empty jug and luncheon basket, seem more serious. They head the procession of harvesters who precede the heavily laden hay cart drawn by oxen and decorated with a huge wreath. A motley crowd, old and young, bring up the sides of the road, some singing and chanting. Ripe field at the distant left, orchard on the right, after sunset sky. (Matilda Stiefel Collection.)

Canvas. Signed at lower right. Height, 40 inches; width, 62 inches. This picture was awarded first prize at the Munich Exhibition, 1883, where it was bought by the present owner.

EMIL CARLSEN, N.A.

CONTEMPORARY AMERICAN

13. STILL LIFE

On a plain table several pigeons, one white, a black one and two of gray plumage, are grouped about a large metal vessel, flanked by a copper coffee pot and several onions on the right. Characteristic tonal study and nicely adjusted values.

Canvas. Signed and dated at the lower right. Height, 22 inches; width, 32 inches.

WILLIAM M. CHASE, N.A.

AMERICAN SCHOOL

1849—1916

14. GREY DAY AT THE BEACH

A wide expanse of sandy shore, a number of small pleasure boats and craft at an inlet on the left and the silhouette of hotels and pavilions indicated in nice perspective in the distance, while the sea rolls in on the right. Bleak, gray sky. A convincing production.
Panel. Signed at the lower left. Height, 10 inches; width, 10 inches.

140 - J. H. Russell

JAMES D. SMILLIE, N.A.

AMERICAN SCHOOL

1833—1909

15. EDGE OF THE WOOD

Glimpses of the countryside near Montrose, Pa. A thicket in autumnal coloring on an elevation at the right, and on the left the meadowy foreground, enlivened by a few sheep, is broken by small mounds and stone hedges, hilly distance and gray, fleeting sky.
Canvas. Signed at lower left. Height, 12 inches; width, 22 inches.

55/

ELIZABETH R. COFFIN

CONTEMPORARY AMERICAN

16. PORTRAIT STUDY

Strongly painted head and bust of an old lady, the face, silvery hair and cream neckwear in fine relief from the dark drapery and background.
Canvas. Signed and dated at lower left. Height, 20 inches; width, 16 inches.

37 50

JOHN J. ENNEKING

AMERICAN SCHOOL

1841—1919

17. TWILIGHT WITH CATTLE

Appealing tonal production of a frosty November evening, the sky warmed by a few touches of orange, the last glimmer of the setting sun, while the cows quench their thirst at a pool in the foreground. Enneking was known as the Boston Inness.
Canvas. Signed at lower left. Height, 10 inches; width 16 inches.

50/

JERVIS McENTEE, N.A.

AMERICAN SCHOOL

1828—1891

18. LANDSCAPE

Autumn view of rolling country dotted here and there with cottages among green and brown fields, clumps of trees and stone hedges, low range mountains in the distance.
Canvas. Dated on the right, stamped on back, "Sale McEntee, 1892." Height, 12 inches; width, 20 inches.

70/

CHARLES WARREN EATON

CONTEMPORARY AMERICAN

19. A NOVEMBER DAY

Marshy expanse of brown and green grasses, with clumps of trees on the left, a haystack whose pyramidal shape adds a graceful line in the middle ground, a light cream and silvery sky, all rendered in just values.

Canvas. Signed and dated at the lower left. Height, 12 inches; width, 18 inches.

ANNIE B. SHEPLEY

CONTEMPORARY AMERICAN

20. EVERY THURSDAY

Seated at a table, the kitchen-maid is polishing some silver spread out before her; a samovar and creamer are also to receive attention.

Canvas. Signed at lower right. Height, 13 inches; width, 17 inches.

CHESTER LOOMIS, A.N.A.

CONTEMPORARY AMERICAN

21. STUDY OF HYDRANGEAS

A group of beautiful pink hydrangeas on the left in nice value against the side of a thatched cottage, the door and window of which are partly covered with vines. Cabbage plant and various flowers bloom on right and left of the path in the center.

Canvas. Signed and dated at lower left. Height, 17 inches; width, 22 inches.

JERVIS McENTEE, N.A.

AMERICAN SCHOOL

1828—1891

22. WOODY INTERIOR

A stream of water in a forest with rocky foreground, straying timber and a glimpse of sky at the upper right.

Canvas. Dated on the right and stamped on the back, "Sale McEntee, 1892." Height, 10 inches; width, 16 inches.

A. HUMBORG

MODERN MUNICH SCHOOL

23. A RARE VINTAGE

A jovial monk, wearing an expression of gleeful anticipation, is decanting a glass of white wine from a pewter tankard; garbed in white habit, wearing a blue apron and skull cap, he stands beside a huge cask.

Panel. Signed at upper right. Height, 11 inches; width, 8 inches.

CHARLES H. MILLER, N.A.

CONTEMPORARY AMERICAN

24. LANDSCAPE

A threatening sky overhangs a lowland stretch, a pool in the foreground, cows on the right and a cottage looming up in the middle plane. Charming bit, recalling Dupré.

Canvas. Signed at lower left. Height, 10 inches; width, 16 inches.

IN THE MANNER OF FELIX ZIEM

DUTCH SCHOOL

25. SUNSET IN VENICE

One of those colorful Venetian scenes which are the delight of all artists. The sky and water are of that azure blue known only to Italy, while the golden glow of the sunset illuminates the horizon line. In the distance are visible the Campanile and Santa Maria della Salute, and in the bay rides a ship under full sail.

Panel. Height, 11½ inches; width, 20 inches.

UNKNOWN

MODERN FRENCH

26. SWEEPING THE GARDEN PATH

A French peasant girl is sweeping a narrow stone pathway which borders a garden with trees and flower bushes. The simplicity of the composition and the dignity in the interpretation of the figure of the girl is reminiscent of Millet's treatment of similar subjects.

Canvas. Height, 18 inches; width, 11 inches.

GERAERD PIETERSZ VAN ZYL [CALLED GERARDS VAN LEYDEN]

1606—1667

27. ORPHEUS

Seen at half length, a nude youth with curling hair, holding a violin beneath his arm, bends his head attentively over a sheet of music held in his hand. An intimate friend of Van Dyck, Zyl worked as his assistant in London and became a successful imitator of his style. In Holland he was called "The Little Van Dyck."

Panel. Signed with initials. Height, 25½ inches; width, 21½ inches.

This picture was bought by the present owner at the sale of the collection of Colonel Henry Thomas Chapman, 1913. The above description was taken from the Chapman catalogue.

SIR ANTONY VAN DYCK

1599—1641

28. MARGUERITE, DUCHESS OF CLEVELAND

The young woman is seen at bust length, her body in profile, her head turned toward the spectator; her hair falls in curls about her shoulders and she wears a single strand of large pearls about her neck, with double pendants in her ears. Her silk gown falls low on her neck and is ornamented with a jeweled chain which is held at the shoulder by a cluster cross. The lady was a favorite of the Court of Charles II. The carved wood frame shows floral Marguerites in the four corners.

Panel. Height, 15 inches; width, 12 inches.

This picture was bought by the present owner at the sale of the collection of Colonel Henry Thomas Chapman, 1913. The above description and attribution are taken from the Chapman catalogue, in which it was also stated that it was purchased in 1888 from the collection of S. Moreau-Chaslou, and was previously in the collection of his father, a well-known collector of France.

[SEE ILLUSTRATION]

[NUMBER TWENTY-EIGHT]

ABRAHAM VAN STRIJ

DUTCH SCHOOL

1753—1826

29. ANIMALS BY THE RIVER BANK

A placid river flowing through the low country, with cows, sheep and a goat resting on the near bank in the shade of majestic trees and two cows standing in the shallow water near the shore. Across the river one sees trees and the outlines of spires and house tops. Although after the great period of Dutch painting, one still finds the essentials of the great tradition of Dutch landscape and animal painting carried on in such pictures as this.

Canvas. Height, 38 inches; width, 48 inches.

235 order

COPY AFTER RUBENS

30. ST. CECILIA AT THE ORGAN

St. Cecilia is seated before the organ, while the strains of her music brings as listeners the angels from heaven, who hover in the air and stand about her. A painting on a large scale, with the rich coloring of the Rubens tradition. The dress of St. Cecilia is in warm tones of green and yellow and the background shows rich draperies and Corinthian columns.

Canvas. Height, 69 inches; width, 56 inches.

CONSTANT TROYON

FRENCH SCHOOL

1810—1865

31. LANDSCAPE WITH CATTLE

A white cow in the foreground and several sheep and cows about on the rich, grassy meadow. A maid in blue waist and white cap is at the right. Grove of trees to the left, and at the horizon, gray and creamy sky. (E. S. Ullman collection.)

Canvas. Signed at lower left. Height, 15 inches; width, 18 inches.

E. CALDWELL

CONTEMPORARY AMERICAN

32. EVENING GLOW

Flat foreground with grove of trees on the left, a lake in the middle ground with wooded banks, and warm, after-sundown sky. (E. S. Ullman collection.)

Canvas. Signed at lower left. Height, 12 inches; width, 20 inches.

J. C. THOM

CONTEMPORARY AMERICAN

33. TETHERING THE COW

The cow is just being fastened for the day and looks somewhat disconcerted as the farmer secures the lead, while a little boy and girl look on. Meadow with high grasses, scrubby trees and early morning sky. (E. S. Ullman collection.)

Water color. Signed at lower right. Height, 13 inches; width, 25 inches.

A. F. BUNNER, A.N.A.

CONTEMPORARY AMERICAN

34. SANTA EUFEMIA, VENICE

A long vista of white monastic buildings in the middle ground, limpid water of the lagoon on which gondolas and other craft ply back and forth in the foreground. Warm, late afternoon sky. (E. S. Ullman collection.)

Canvas. Signed at lower right Height, 15 inches; width, 30 inches.

SAMUEL COLMAN, N.A.

CONTEMPORARY AMERICAN

35. ARABS AT THE TOMB OF SIDI BON HAC

The tomb rises in fine Moorish design in the foreground, with open archways on the side. A little spring emerges from under the foundation on the right, at which a negro is about to seek a supply of water. A camel afoot and one squatting on all fours and many groups of Arabs, hooded and gowned, are seen about. Other tombs at the left and in the right distance flanked by tree groups; evening sky. (E. S. Ullman collection.)

Canvas. Signed and inscribed, "Sidi Bon Hac, 1877." Height, 15 inches; width, 24 inches.

D. WERTHEIM

CONTEMPORARY AMERICAN

36. LA PREMIÈRE DANSEUSE

Holding a bunch of roses, the pretty, dark-eyed blonde has probably just acknowledged the plaudits of an admiring audience. In white, fan-shaped, ballet costume, with a girdlet of red fastened by a jeweled pin, a brooch at the corsage, and an ornament in the hair. (E. S. Ullman collection.)

Pastel. Signed at lower right. Height, 40 inches; width, 24 inches.

R. DE MADRAZO

CONTEMPORARY SPANISH SCHOOL

37. AT THE BAL MASQUE

A vivacious Parisian, in a silk dress and a fur-trimmed pink evening wrap, stands with head coquettishly on one side as she holds the mask which she has just removed. The charm and technical finish of such paintings as this have done so much to create the artist's popularity in America. (Mrs. John F. Carroll collection.)

Panel. Signed at upper left. Height, 32 inches; width, 14½ inches.

ANGELO ASTI

CONTEMPORARY FRENCH SCHOOL

38. IDEAL HEAD

A fine example of the charming feminine heads in profile which have brought Asti into such wide popularity. The present example shows a dark-haired girl with faintly tinted olive skin and finely modeled features. (Mrs. John F. Carroll collection.)

Canvas. Signed to the left. Height, 17½ inches; width, 13 inches.

M. ROUZEE

CONTEMPORARY FRENCH SCHOOL

39. THE FISHERMAN'S SWEETHEART

On a sea wall in Normandy a fisher girl is seated mending a net, while by her side sits her lover, a sturdy fisherman. Background of gray sky and sea. (Mrs. John F. Carroll collection.)

Canvas. Signed at the left. Height, 17½ inches; width, 23½ inches.

FREDERICK A. BRIDGMAN, N.A.

CONTEMPORARY AMERICAN

40. MOONLIGHT AT DINARD

A number of pleasure craft bobbing up and down on the tidal water and silhouetted from the silvery reflection of the moonlight on the bay, the slender trees rising in lacelike quality on the right and left of the picture, with the resort and its evening lights showing on the opposite bank. (E. S. Ullman collection.)

Canvas. Signed and inscribed at lower right, "Dinard, 1889." Height, 15 inches; width, 18 inches.

JULES DUPRÉ

FRENCH SCHOOL

1811—1899

41. BREASTING THE STORM

A stormy, gray sea, with a ship in the middle distance tossed upon the billows. The cloudy sky merges with the gray of the sea. A characteristic Dupré marine. (Mrs. John F. Carroll collection.)

Panel. Signed at the left. Height, 8½ inches; width, 12¾ inches.

PERCY MORAN

CONTEMPORARY AMERICAN SCHOOL

42. THREE AT TEA

Three young ladies in the quaint full costumes of the eighties, two of them with picturesque poke bonnets, are gathered about a tea-table set on the lawn. (Mrs. John F. Carroll collection.)

Canvas. Signed at the right. Height, 18½ inches; width, 24 inches.

CARL KAHLER

CONTEMPORARY AUSTRIAN SCHOOL

43. TWO ANGORA CATS

Excellent study of two beautiful Angora cats, against a rich background of draped blue and purple velvet. (Mrs. J. F. Carroll collection.)

Canvas. Signed to the right. Height, 27 inches; width, 22 inches.

A. CASANOVA

MODERN ITALIAN SCHOOL

44. A DRINK ON THE SLY

A Franciscan monk, with a round, worldly-wise face, lifts to his lips a glass of wine poured from a bottle which he holds discreetly by his side, while a more devout brother at the left is bent piously over his breviary. A typical Casanova study, revealing the artist's humorous enjoyment of the sly pleasures of the devout. (Mrs. John F. Carroll collection.)

Canvas. Height, 12 inches; width, 7½ inches.

J. G. BROWN, N.A.

CONTEMPORARY AMERICAN

45. BUY A DOG

A little boot-black holds a tan and white dog in his arms, hoping that he may find a purchaser in some passerby. At his side lies his blacking outfit. A sympathetic interpretation of the artist's favorite subject. (Mrs. John F. Carroll collection.)

Canvas. Signed at the left. Height, 24 inches; width, 16 inches.

435
Holland Galleries

PIERRE JEAN CLAYS

BELGIAN SCHOOL

1819—

46. A CALM SUMMER MORNING NEAR ROTTERDAM

A group of sailing ships are at anchor in a sea broken only by the movement of two rowboats over the water. A few seagulls hover over the surface of the waves. Here, as in all of Clays' marines, one finds a marvelously exact painting of the sea and a close study of its movement and limpidity. (Mrs. John F. Carroll collection.)

Panel. Signed at the right. Height, 16¾ inches; width, 24 inches.

LOUIS EUGENE LAMBERT

FRENCH SCHOOL

1827—1890

47. THE KITTENS' FROLIC

A sedate mother cat calmly watches her three kittens playing with two balls of red worsted which have fallen from the work-box nearby. Other pictures of cats by this well-known French artist have been exhibited at the Salon. (Mrs. John F. Carroll collection.)

Canvas. Signed at the right. Height, 18 inches; width, 22½ inches.

LEON Y ESCOSURA

MODERN SPANISH SCHOOL

48. REVERIE

A young lady in a rich 17th Century costume sits by a table, an open box of love letters before her. One hand rests upon her forehead while she dreams over one of the letters. The manner in which the luster of the white silk is treated is reminiscent of the interest Terburg took in the painting of such rich fabrics. (Mrs. John F. Carroll collection.)

Panel. Height, 10 inches; width, 8 inches.
Bought at the Frederick S. Gibbs sale.

A. PASINI

MODERN ITALIAN SCHOOL

49. ENTRANCE TO THE PALACE

A traveler who has just arrived with his servant and two horses stands before the open door of a Moorish palace, which is opened to him by an old man. The façade of the palace door, with its touches of turquoise blue, is particularly rich. A fine piece of color painting, showing Pasini in his favorite interpretation of the Orient. (Mrs. John F. Carroll collection.)

Canvas. Signed at the left. Height, 10½ inches; width, 14 inches.
Bought at the Frederick S. Gibbs sale.

G. HILLKER

MODERN MUNICH SCHOOL

50. THE REUTER ALPS

Extensive Alpine scene, with a valley in the foreground showing a number of cows and shepherds at the border of a lake.

Canvas. Signed at lower right. Height, 28 inches; width, 39 inches.

LUDWIG VOLTZ

MODERN MUNICH SCHOOL

51. LANDSCAPE WITH CATTLE IN THURINGIA

A number of cows are standing listlessly at the edge of a lake, the shores of which are well timbered; a peasant girl is at the left.

Canvas. Signed at lower right. Height, 10 inches; width, 19 inches.

E. MACIUS

52. BARNYARD STUDY

A rooster, with brightly colored feathers, and three hens among the straw of the barnyard. (Mrs. John F. Carroll collection.)

Panel. Signed to the left. Height, 6 inches; width, 8¼ inches.

GEORGE INNESS

AMERICAN SCHOOL

1825—1894

53. THE INTERIOR OF A WOOD, KEENE VALLEY

The silent depths of a large wood, scarcely penetrated by sunlight. Against the prevailing green background the few tree trunks in the foreground stand forth with peculiar majesty. The figures of a few wood-cutters blend almost imperceptibly with the forest. Inness, with his deep feeling for nature in all her moods, has communicated here the somber mystery of forests and the feeling of vast spaces. A beautiful and powerful picture. (Mrs. John F. Carroll collection.)

Canvas. Signed at the right. Height, 18 inches; width, 24 inches. Bought at the Frederick S. Gibbs sale.

E. BOUDIN

FRENCH SCHOOL

1824—1898

54. THE HARBOR OF ANTWERP

A gently undulating shore line, bordered by trees and red-roofed white houses, with the Cathedral of Antwerp seen in the distance. The gray waters of the bay are enlivened by sailing and fishing vessels. Here we find Boudin at his best in the painting of marines with a background of one of his favorite picturesque towns. (Mrs. John F. Carroll collection.)

Canvas. Signed and dated '71 at the left. Height, 15½ inches; width, 25½ inches.

JOHN C. WIGGINS

AMERICAN SCHOOL

55. LATE OCTOBER

Three cows in the foreground. One, white and brown spotted, looks at the spectator, while a brown and a black one are seen nearby. Wooded background, clearing on the left, with cottage.

Canvas. Signed at lower left. Height, 26 inches; width, 38 inches.

ARTHUR PARTON, N.A.

CONTEMPORARY AMERICAN

56. SUMMER LANDSCAPE

A placid landscape, with a small stream reflecting the trees which grow on its grassy banks. The sky is filled with lazy white clouds. (Mrs. John F. Carroll collection.)

Canvas. Signed at the right. Height, 17½ inches; width, 27½ inches.

H. D. KRUSEMAN VAN ELTEN, N.A.

AMERICAN SCHOOL

1829—1904

57. BERRY PICKING IN ULSTER COUNTY

Broad fields on the right, with berry pickers at work. Massive tree groups on the left, surrounding a little lake. Cloudy sky.

Canvas. Signed at lower right. Height, 26 inches; width, 40 inches.

CAESARE DETTI

MODERN ITALIAN SCHOOL

58. A WOMAN WITH A BASKET OF FLOWERS

A voluptuous French type, with reddish-gold hair and fair skin, dressed in rich silks and carrying on one arm a basket of all kinds of vividly colored flowers. A necklace of pearls accentuates the beauty of the neck and bosom. (Mrs. John F. Carroll collection.)

Panel. Signed at the left. Height, 15¼ inches; width, 11 inches.

SPANISH SCHOOL

EARLY 17TH CENTURY

59. THE NATIVITY

In the background Mary, in a high poster bed, is attended by servants, while in the foreground the infant Jesus, upon the lap of a nurse, is surrounded by numerous women attendants, eager to assist in His care. One woman pours water into a metal basin, while the nurse feels the temperature of the water. Another woman bears linen for swaddling clothes. All details of the picture, such as the costumes and metal basins, are executed with extreme realism.

Canvas. Height, 66 inches; width, 47 inches.

JEAN LEON GEROME FERRIS

CONTEMPORARY AMERICAN

60. THE TRI-COLOR TOKEN

In the setting of a charming French garden, with hollyhocks growing by the window, a lady in the costume of the Revolutionary period, gives the tri-color emblem to her lover, who, with drum strapped on his back, is departing for the war. An alert dog sits by his mistress' side. The costumes are executed with Ferris's usual historical accuracy. (Mrs. John F. Carroll collection.)

Canvas. Signed at the left. Height, 18 inches; width, 24 inches.

ATTRIBUTED TO JAN VAN GOYEN

DUTCH SCHOOL

1596—1666

61. SEASCAPE

A sailing vessel, running before the wind toward the left. A rowboat in the left foreground, with a jetty farther away. Other vessels in the distance, and buildings seen against the skyline. Cloudy sky.

Panel. Height, 20 inches; width, 29 inches.

From the Van Noppen collection.

ANTONIO TAMBURINI

MODERN ITALIAN SCHOOL

62. A MOUSQUETAIRE OF THE THIRTY YEARS WAR

A full-length study of a soldier in the picturesque costume of the period, with gray jacket, turned-up hat with a cerise feather, and wide pink boot tops. Both hands rest upon the gun, upon which he leans slightly, and the face turned in profile shows the sternness and and sadness rather than the adventure of war. To the right stands a small table with a stoneware stein. (Mrs. John F. Carroll collection.)

Canvas. Signed at the right. Height, 14 inches; width, 9 inches.

A. INNOCENTI

MODERN ITALIAN SCHOOL

63. A MANDOLIN LESSON

A picturesque old music teacher, in a white wig and blue knee breeches, is impressing the principles of music upon his pupil, a pretty young lady with a draped overskirt of pink over flower-sprigged yellow. (Mrs. John F. Carroll collection.)

Porcelain. Height, 9½ inches; width, 7 inches.

R. LINDERUM

CONTEMPORARY GERMAN SCHOOL

64. A DUET IN THE MONASTERY

An old Benedictine monk in the white gown of his order and a melancholy young Franciscan in a brown robe are whiling away the time with music, the former playing a mandolin, the latter a flute. (Mrs. John F. Carroll collection.)

Panel. Signed at the left. Height, 13¼ inches; width, 10 inches.

J. B. BRISTOL, N.A.

AMERICAN SCHOOL

1826—1909

65. LONG POND, BERKSHIRE

The tree-clad hills of the Berkshires encircling a placid pond with a single sail boat. In the foreground is a grassy slope with boats drawn up on the shore. A charming study of the artist's favorite locality. (Mrs. John F. Carroll collection.)

Canvas. Signed at the right. Height, 17½ inches; width, 29 inches. Bought at the Frederick S. Gibbs sale.

LEONARD OCHTMAN, A.N.A.

CONTEMPORARY AMERICAN

66. OCTOBER

A peaceful fall landscape of gentle rolling country with the mellow tints of early autumn. A gray cottage, sheltered by trees, nestles into a hollow, while in the distance are white cottages, lightly touched by sunlight. A good example of the treatment of light and hazy distances in which this well-known artist excells. (Mrs. John F. Carroll collection.)

Canvas. Signed at the left. Height, 11½ inches; width, 15½ inches. Bought at the Frederick S. Gibbs sale.

WILLIAM M. CHASE, N.A.

AMERICAN SCHOOL

1849—1916

67. STILL-LIFE STUDY

Peppers, onions and squash lying close to a large earthenware pot and a small metal saucepan. Simplicity of arrangement and strongly contrasting high lights mark this fine example of Chase's still-life subjects. (Mrs. John F. Carroll collection.)

Canvas. Signed at the right. Height, 20 inches; width, 28½ inches. Bought at the Frederick S. Gibbs sale.

LEON CAILLE

FRENCH SCHOOL

1872—

68. GUITAR PLAYER

Lost in the strains of her own music, a French peasant woman, with a red shawl thrown over the back of her chair, sits playing the guitar. An old oak cupboard and a blue-covered table with a vase of flowers form an interesting background. (Mrs. John F. Carroll collection.)

Panel. Signed and dated 1872 at the left. Height, 6¼ inches; width, 4¼ inches.

Bought at the Frederick S. Gibbs sale.

E. ADOLPHE PIOT

MODERN FRENCH SCHOOL

69. GIRL WITH ROSES

A beautiful child, with short, dark hair, clasps to her breast a handful of pink roses. The pose of the head, thrown back and turned slightly to one side, is particularly lovely. Note the rich effect of the velvety turquoise blue background. (Mrs. John F. Carroll collection.)

Canvas. Signed to the right. Height, 25¼ inches; width, 19½ inches.

Bought at the Frederick S. Gibbs sale.

EDWARD PORTIELJE

MODERN FLEMISH SCHOOL

70. A PLEASING REFLECTION

A lady in a flowing white skirt and blue bodice holds up a gilt mirror to catch her own charming reflection. The background of a room with rich tapestries, rugs and curtains in dark tones sets off to advantage the central figure. A note of the artist's, dated "Antwerp, August, 1884," is on the back of the picture. (Mrs. John F. Carroll collection.)

Panel. Signed at the left. Height, 8 inches; width, 7½ inches.

Bought at the Frederick S. Gibbs sale.

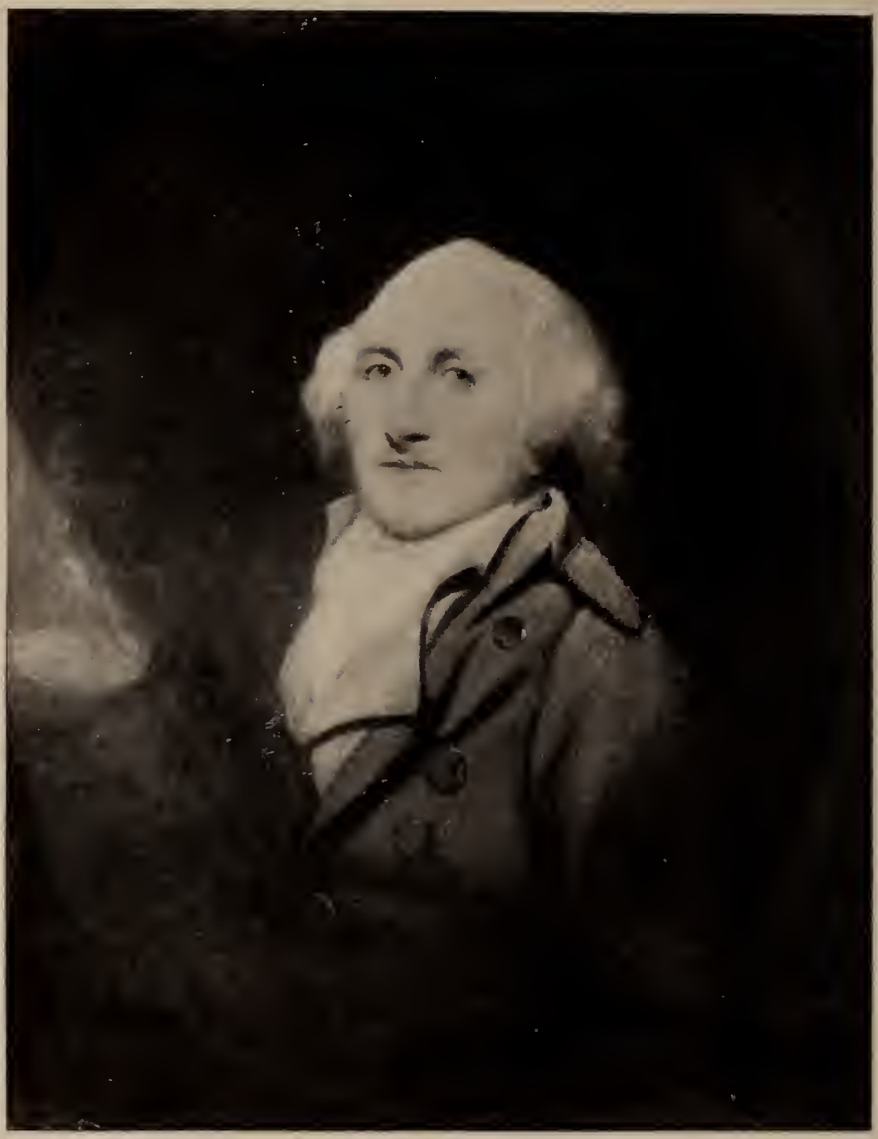
FRANCOIS FLAMENG

MODERN FRENCH SCHOOL

71. PEASANT AND GUARDSMAN

A peasant of eastern France, with a flock of sheep by his side, stands talking to a mounted guardsman in the brilliant red and gold uniform of the First Empire period. In the background are snow-capped mountain peaks. A skillfully executed picture in Flameng's best manner. (Mrs. John F. Carroll collection.)

Panel. Signed at the right. Height, 11 inches; width, 8 inches.



SIR WILLIAM BEECHEY, R.A.

ENGLISH SCHOOL, 1753—1839

72. PORTRAIT OF EDMOND MALONE, SHAKESPEAREAN SCHOLAR

Half figure, head directed to the left, eyes looking at the spectator; tan coat, white neckerchief, powdered hair; landscape background. Edmond Malone (1741—1812) was the foremost authority on Shakespeare of his day. His activities led to the detection of the Chatterton forgeries and the Shakespearean frauds of Ireland.

Canvas. Height, 30 inches; width, 25 inches. Old hand-carved gilt frame. Authenticated by Messrs. Vicars Brothers of London.

RICHARD PARKES BONINGTON

ENGLISH SCHOOL

1801—1828

73. COCKLE-SHELL GATHERERS AT DIEPPE

Scene at low tide; a fisherwoman with basket on shoulder and girl in foreground, other fisherfolk in the distance; gray and blue sky; all very colorful and in charming perspective and values; one of the very scarce and most Turneresque of this much-sought-after master's works.

Canvas. Signed and dated 1823 at the left. Height, 14 inches; length, 20 inches.

Exhibited at Worcester Museum, 1914.

ANDREW GEDDES, A.R.A.

SCOTCH SCHOOL

1789—1844

74. SIR DAVID WILKIE, R.A.

The distinguished painter is shown with arms folded, leaning slightly forward, looking at the spectator; brown hair, brushed forward, tan coat, yellow-brown waistcoat, ruffled shirt front.

Canvas. Height, 30 inches; width, 25 inches. Carved gilt frame. Bought from Thomas Connell and Son, London. Bryan's Dictionary mentions Geddes having painted Wilkie's portrait.

ANGELICA KAUFFMAN, R.A.

BRITISH SCHOOL

1740—1807

75. HON. MRS. STANHOPE

Seated at three-quarters to the left, her face supported by her right hand, in white fluffy gown, low at the neck, light auburn hair, brushed back from the forehead, held by a narrow blue band; landscape background.

Canvas. Height, 30 inches; width, 25 inches. Carved gilt frame. From the collection of Lady Lucas.

LUDWIG GEBHARDT

MUNICH SCHOOL

76. MOONLIGHT IN THE BAVARIAN ALPS

A stream traverses a mountainous country, forming a waterfall in the foreground; on the right bank a mountaineer's hut, sheltered by a lofty crag; faint indication of snow-clad peaks in the distance; cloudy sky, from which the moon just emerges at full.

Canvas. Signed at lower left. Height, 46 inches; width, 33 inches.

CHARLES P. GRUPPE

CONTEMPORARY AMERICAN

77. HOMEWARD WAY

Late afternoon setting on a gray day, showing a road skirted by trees on the left, a group of cottages at the right distance, and a man in blue blouse mounted on a white horse.

Canvas panel. Signed at lower left. Height, 8¾ inches; width, 13½ inches.

E. SIEBERT

MODERN MUNICH SCHOOL

78. SPRING MORNING

A marshy foreground with an elevation and trees in the middle-ground against a pale blue sky, all deftly touched in, in agreeable tones of Spring verdure.

Academy board. Signed at lower left. Height, 8 inches; width, 13 inches.

CHARLES P. GRUPPE

CONTEMPORARY AMERICAN

79. DUTCH INTERIOR

The young mother is seated in the middle of the kitchen, deeply engrossed peeling potatoes, while a girl of about eight summers amuses herself with the dangling peels. Brass saucepan on a chair at the right, hearth at the left, on the mantel of which are seen the usual Delft plates. Well painted with a full brush.

Canvas. Signed at lower left. Height, 27 inches; width, 22 inches.

EMIL A. GRUPPE

CONTEMPORARY AMERICAN

80. THE OLD HOMESTEAD

Broadly painted presentment of an old white cottage with a bit of garden in the foreground. A woman sits on the broad steps leading to the open door, preparing vegetables, while a number of chickens enliven the foreground.

Canvas. Signed at lower left. Height, 24 inches; width, 30 inches.

ALEXANDER H. WYANT, N.A.

AMERICAN SCHOOL

1836—1892

81. MOUNTAIN SCENE

A valley enclosed by wooded slopes on the right and left, with high mountain peaks in the distance; gray, cloudy sky.

Canvas. Signed at lower right. Height, 10 inches; width, 15 inches.

ALBERT BIERSTADT, N.A.

AMERICAN SCHOOL

1830—1902

82. IN THE SIERRAS

Gray tonal study with ranges of trees in nice perspective leading to a high snow-capped peak looming high up in the pale blue sky.

Canvas. Signed at lower right. Height, 12½ inches; width, 16 inches.

VENETIAN SCHOOL

83. CHRIST IN THE HOUSE OF SIMON

Christ at the end of a long table, surrounded by guests, beckons to the men pouring and tasting wine at the left. Musicians on the right. Ornate architectural background.

Canvas. Height, 41 inches; width, 62 inches.

ETIENNE PROSPER BERNE-BELLECOUR

FRENCH
1838—1910

84. THE SIGN BOARD

A young Lieutenant in spotless uniform stands intently reading a notice posted on a tree.

Cradled panel. Signed at lower right and dated 1908. Height, 13½ inches; width, 10¼ inches.

PAUL LOUIS GROLLERON

FRENCH SCHOOL
1848—1901

85. THE OUTPOST

A captain stands, with feet planted firmly apart, warming himself at a few burning fagots in the foreground, while two soldiers at the left are nursing a freshly lit fire and preparing to cook a meal.

Panel. Signed at lower right. Height, 14 inches; width, 10 inches.

EDWARD L. HENRY, N.A.

AMERICAN SCHOOL
1841—1919

86. ITALIAN GYPSIES

A quaint two-wheeled cart, heavily laden, drawn by a mule, is moving along the Campagna near Rome. A woman in vari-colored costume and a dog are perched high up on the vehicle's contents, while a man sits on the shaft, lazily blowing his bagpipe.

Academy board. Signed with initials at lower right. Height, 4¼ inches; width, 8½ inches.

FREDERIC J. WAUGH, N.A.

CONTEMPORARY AMERICAN

87. COAST OF MAINE

A heavy surf rolls in, pounding upon the rocks, on the right breaking in high masses of spray. Blue sea on the left, opalescent sky in a low key giving strong relief to the high values.

Academy board. Signed at lower right and inscribed on back, "Coast of Maine, Jan., 1918." Height, 12 inches; width, 16 inches.

F. AVILO

CONTEMPORARY ITALIAN

88. THE MINSTREL

An old man, three-quarter length to the front, with long, flowing white hair and beard, in shabby genteel attire, is playing on a guitar.

Canvas. Signed at lower left. Height, 39 inches; width, 29 inches.

BARBIZON SCHOOL

89. SUNSET GLOW ON THE LAGOON

Quiet stretch of water with marshy banks in the foreground, where an abandoned boat is seen, beside which a solitary crane stands. Heavy clouds tinged with crimson.

Panel. Height, 11½ inches; width, 15½ inches.

SALE FRIDAY EVENING

February Sixth, 1920

[Lots 90–159]

J. F. MILLET

[ATTRIBUTED TO]

90 THE MAID AND THE SWINE

On a hillock beside the trunk of a tree, whose branches spread out over the upper part, a maiden is seated, seemingly surprised at the approach of a couple of swine, feeding as they advance; her upper garment is falling loosely over her arm; a blue skirt and pink drapery complete her attire, while a wide straw hat and a crook are at her feet. Swine in the distance, hills, a lake and blue sky with light cloud effect.

Canvas. Height, 18 inches; width, 15½ inches.

EDWARD MORAN

AMERICAN SCHOOL

1829—1901

91. CRABBING

On the shore of a lake, amid rushes and canebrake, a couple of lads are in a skiff, the older one at the stern and the other just dipping his net. The distant bank shows a wooded slope on the left and an indication of water craft and buildings on the right. Summer sky.

Canvas. Signed at lower left. Height, 21 inches; length, 36 inches.

CHARLES H. MILLER, N.A.

CONTEMPORARY AMERICAN

92. LANDSCAPE

A threatening sky overhangs a lowland stretch; a pool in the foreground, cows on the right and a cottage looming up in the middle plane. Charming bit, recalling Dupré.

Canvas. Signed at lower left. Height, 10 inches; width, 16 inches.

M. GRENET

CONTEMPORARY AMERICAN

93. AUTUMN ALONG THE LAKE

A large body of water with several sails at the horizon is bordered on the right by a wooded shore, a number of big rocks breaking the line in the middle ground.

Canvas. Signed at lower right. Height, 16 inches; width, 24 inches.

LOUIS RHEAD

CONTEMPORARY AMERICAN

94. THE QUAI VOLTAIRE IN PARIS

A characteristic corner of Old Paris on the embankments of the Seine, opposite the Institute de France, the sacred institution for art and science in France. On the embankment are the boxes of second-hand book dealers, whose clientele is composed of original Paris types: the old professor with flowing hair, the baker's boy, the priest. The coachman to the right seems more interested in politics than in books. In the background the statues of Pont des Arts and a typical specimen of Paris street architecture.

Canvas. Signed to the left. Height, 29 inches; width, 41 inches.

150 — order.

CHARLES DURAND

FRENCH SCHOOL

95. THE TAILOR'S SHOP

The intimacy of an old-fashioned workshop before the era of strikes and unions. A white-haired tailor sits cross-legged on the table cutting a jacket, while a girl in a red dress bends over a piece of sewing. The open window with its outlook over the industrious city, with its rows of smokestacks, already predicts the coming of a new era. An excellent painting, revealing a broad interpretation of light and color.

125 — *Canvas. Signed at the right. Height, 56 inches; width, 40 inches.*

C. C Blakelock.

JOHN LEECH

ENGLISH SCHOOL

1817—1864

96. A VERY GREAT MAN

The quaint custom of hitching a horse to bathing vans and drawing them close to the water is aptly illustrated. A youth about to undress stands at the door of his cabin and calls to the attendant, "Now, Collins, you must go out very deep, for I want to take a header."

30 —

Canvas in oil. "For London Punch, 1855." Signed at lower left. Height, 15 inches; width, 18 inches.

THE FOLLOWING COLLECTION OF EIGHTEEN PICTURES BY FAMOUS LIVING ENGLISH ARTISTS WAS BROUGHT TOGETHER BY MR. HARRINGTON MANN AND EXHIBITED IN 1915 AT THE MEMORIAL ART GALLERY, ROCHESTER. THEY ARE NOW SOLD FOR THE ACCOUNT OF THE DIFFERENT ARTISTS AND IT IS NOT LIKELY THAT AN OPPORTUNITY TO PURCHASE SUCH IMPORTANT EXAMPLES OF THESE PAINTERS WILL AGAIN OCCUR IN AMERICA.

D. Y. CAMERON, R.A.

97. OLD INVERLOCHY

As a landscape painter and etcher, Mr. D. Y. Cameron holds a unique position. His vision probes into the deeper mysteries of form and line. No one can suggest so well as he the mystery and romance that lurk in an old castle, and the menace of a threatening sky, dimming the line of the hills. As a landscape painter, he has hardly an equal in England or Scotland.

Canvas. Signed. Height, 30 inches; width, 40 inches.

C. Sharp.

MAURICE GREIFFENHAGEN, A.R.A.

98. THE BEGGAR MAID

A very original rendering of the legend of King Cophetua and the Beggar Maid. Mr. Greiffenhagen's oil paintings are somewhat rare. He made his reputation as a black and white artist, and the demands upon his brush for illustrating are so insistent that only occasionally can he find time to produce an oil picture. This sumptuous canvas is an excellent example of his skill.

Canvas. Signed. Height, 53 inches; width, 42½ inches.

275-
W. Hoffman

PHILIP CONNARD

99. JANE CONNARD

Clean, direct painting by a craftsman who has won the right to be styled an artist, not a mere painter. All that Mr. Connard does has an air of distinction and brevity. This little, alert, self-possessed person is his daughter.

Canvas. Signed. Height, 24 inches; width, 20½ inches.

M. VEREKER HAMILTON

100. ON AN ISLAND, BRITTANY

A strong painting, suggesting vividly the loneliness and wild self-determination of Brittany. The stretch of blue sea, the blue note of the crouching woman, are strengthened by contrast to the rough tumble of the foreground boulders.

Canvas. Signed. Height, 18¾ inches; width, 22¾ inches.

A. S. HARTRICK, A.R.W.S.

101. BILLY THE SWINEHERD

Beginning as an artist on the "Daily Graphic" and the "Pall Mall Budget," illustrating news events and stories, Mr. Hartrick has thus had a varied training in humorous observation which stands him in good stead now that he is devoting himself to painting. A glance at "Billy the Swineherd" shows that neat, characteristic and clever drawing are his assets.

Canvas. Signed. Height, 20½ inches; width, 31½ inches.

MRS. A. S. HARTRICK [LILY BLATHERWICK]

102. BUTTERFLY ORCHID

Not only a pleasing splash of color, but also an accurate representation of a rare flower. Mrs. Hartrick has a charming, cloistered talent.

Water color. Signed. Height, 14½ inches; width, 9½ inches.

HARRINGTON MANN

103. IN FANCY DRESS

Mr. Harrington Mann enjoys the act of painting; enjoys any kind of harmony or contrast of color; enjoys painting friends or models in costumes of the moment. Vivacious and gracious, this is one of his best examples.

Canvas. Signed. Height, 45¼ inches; width, 33½ inches.

104. REVERIE

Another example of Mr. Harrington Mann's joy in painting a pretty model. Swiftly he has painted the pose she assumed. In "Reverie," she is in a pensive mood.
Canvas. Signed. Height, 29¾ inches; width, 25 inches.

105. MISCHIEF

A quick change and "Reverie" becomes "Mischief." It is a merry picture, and done with an air of gaiety that puts the observer into a cheerful and even into an affectionate mood.
Canvas. Signed. Height, 29½ inches; width, 24½ inches.

106. MASQUERADE

A wilder, a more adventurous note is now struck. There is meaning in the moon. Pierrot is surely lurking 'round the corner.
Canvas. Signed. Height, 21½ inches; width, 18 inches.

FRED MAYOR

107. THE PORT OF CASSIS

Mr. Mayor is an adept at this brilliant kind of water color painting. A swift impression, the manner of it is familiar to us through the works of Winslow Homer, Sargent, and Brabazon.
Water color. Height, 12¼ inches; width, 15½ inches.

108. THE BLUE BOAT

Another of Mr. Mayor's vivid impressions, color shorthand, yet each essential of the scene is noted. This modern school of water color painting, blobby and splashy, is very effective.
Water color. Signed. Height, 12½ inches; width, 15¼ inches.

PROFESSOR GERALD MOIRA, A.R.W.S.

109. THE CRYSTAL VASE

Professor Moira is above all a decorator; mere representation does not interest him; rhythm and form combine, in his work, to fill the canvas, producing a charming effect upon the eye as in this decoration.
Canvas. Signed. Height, 38½ inches; width, 37¼ inches.

W. B. E. RANKEN, R.I.

110. IN THE GARDENS AT TRIANON

Mr. Ranken is one of the alert school of modern painters. He is direct and to the point. In this brilliant study of the Trianon Gardens, he gives us the glitter and sparkle of the well-remembered scene; he clothes it in a sedate dress, but fresh, frank and green.
Canvas. Signed. Height, 21½ inches; width, 30 inches.

CHARLES SIMS, R.A.

111. LANDSCAPE

Mr. Sims gives no title to this fancy; it does not need one. What a pretty fancy it is. Blonde babies sporting in a blonde landscape! One remembers a similar picture by Titian in Madrid, but there is no rivalry between them. The Titian is an epic; this is a lyric. Mr. Sims has imagined his fancy in some English or French plain-land, and has described it in his delightful pictorial way.

Canvas. Signed. Height, 23¼ inches; width, 36 inches.

SIR WILLIAM ORPEN, R.A.

112. AFTERNOON REST

Besides being one of the ablest of British artists (he is an Irishman), Sir William Orpen (knighted because he is a tip-top painter) is also one of the wittiest. Nobody can deny the charm of this presentment of himself, studying the afternoon's work, possibly aggrieved that the model does not possess his power of unremitting work. Maybe he is saying to himself, "Lord, I'm a clever fellow, but the light is going; I've got to wait until she's rested, but it's all right. Now then, my dear! Time's up. Hey, and begorrah, for another masterpiece."

Canvas. Signed. Height, 38 inches; width, 34 inches.

SIR WILLIAM ORPEN, R.A.

113. PORTRAIT OF MISS WILSON

The witty Irish painter was in a more sedate mood when he painted this charming portrait. It is the kind of work that obtains commissions for an artist; but Sir William is one of those fortunate, or unfortunate, painters whose time is so occupied that he dreads the morning post with proposals for more work.

Canvas. Signed. Height, 46 inches; width, 36 inches.

WILLIAM STRANG, R.A.

114. THE RED CLOAK

As etcher and forceful figure painter, Mr. Strang has advanced his prestige during the past decade. A direct painter, his work wears well. It has often been said that he is one of the few painters whose works will look as well, if not better, a hundred years hence. *Canvas. Signed. Height, 50 inches; width, 40 inches.*

250
J. Carter

TWO IMPORTANT OIL PAINTINGS BY JAMES McNEILL WHISTLER, FROM THE COLLECTION OF ARNOLD HANNAY OF LONDON, WHOSE PORTRAIT WHISTLER PAINTED.

JAMES McNEILL WHISTLER

1834—1903

By C. Lewis Hind

Whistler has been dead but seventeen years, and already he ranks with the Old Masters. In appreciation, and in price, he has risen to a height that no other modern artist has attained. The approaching opening of the Freer Collection of Whistlers at Washington will add, if it were possible, to his fame. So rare are his works now, so hard to obtain, that the sale of two Whistlers at auction is an event. The two seascapes here presented are of exquisite quality. They bear the closest examination. To look closely at them is a delight. Their subtleties stand out. How was it done? No one with any connoisseurship can fail to be impressed by the magical character of these renderings of the mystery and loveliness of the sea. These two seascapes belong to the famous Pourville series, of which Mr. Pennell writes thus in his "Life of Whistler":

"When he did not care to work from the shore, there were boatmen who would take him out beyond the breakers, where he could get the effect he wished at the height above the water that suited him. He used to be seen calmly painting away in a dancing row-boat, the boatman holding it as steadily as he could. There is as much of the bigness of the ocean in these little paintings, which show usually only the gray or blue or green, but ever recurring swell of the wave, or a quiet sea with two or three sails on the horizon, as in any big marines that ever were painted. He explained his method to his apprentice, Mrs. Addams. When the wave broke and the surf made a beautiful line of white, he painted. He explained his method to his apprentice, Mrs. Addams: wave, then the boat passing, and then, having got the movement and the beauty that goes almost as soon as it comes, he put in the shore or the horizon."

115. THE SEA, POURVILLE, I

Oil Painting on Panel. From the collection of Mr. Arnold Hannay of London, whose portrait Whistler painted. Illustrated in Pennell's "Life of Whistler," Vol. II, facing page 214. Signed at lower, right-hand corner with the Butterfly. Height, 7 inches; width, 10 inches.

4900 — Rosenbach Co

116. THE SEA, POURVILLE, II

Oil Painting on Panel. From the collection of Mr. Arnold Hannay of London. Signed at the lower, left-hand corner with the Butterfly. Height, 5½ inches; width, 9¼ inches.

4000 — Rosenbach Co

[NUMBER 115]

[NUMBER 116]

FREDERIC REMINGTON, A.N.A.

AMERICAN SCHOOL

1861—1909

117. REGULAR SPANISH CAVALRYMAN

Pen, ink and charcoal drawing of a soldier firmly seated on his mount, which is one of those spare bronco horses the artist portrayed so well.

Paper. Signed in full. Height, 25½ inches; width, 17½ inches.

65-

FREDERIC REMINGTON, A.N.A.

AMERICAN SCHOOL

1861—1909

118. REMOUNT

Pen, ink and charcoal drawing of a Spanish cavalryman up in the air, thrown from his bronco.

Paper. Signed and inscribed, "Spanish cavalryman on a Texas bronco 'Remount'." Height, 25½ inches; width, 14¾ inches.

70-

FREDERIC REMINGTON, A.N.A.

AMERICAN SCHOOL

1861—1909

119. CAVALRY CHARGE

Episode during the French occupation of Mexico showing cavalry, led by a bare-headed officer on a light gray charger, dashing forward, brandishing their swords high overhead, while a French soldier lies beside his fallen horse in the left foreground. Stirring action characterizes this work.

360-

Oil on canvas in black and white. Signed at lower right. Height, 23 inches; width, 33 inches.

Arlington

FREDERIC REMINGTON, A.N.A.

AMERICAN SCHOOL

1861—1909

120. THE MOOSE HUNT

A couple of hunters have tracked a moose in the interior of a dense forest heavy with snow. The animal, a big male, is coming toward the nimrods at a rapid gait, and the principal hunter on the left is leveling his gun from behind a tree while his guide rushes to the side for safety.

190-

Gouache, academy board. Signed at lower left. Height, 23 inches; width, 21 inches.

C. T. Chapman

FREDERIC REMINGTON, A.N.A.

AMERICAN SCHOOL

1861—1909

121. PREPARING TO FACE THE FIRING SQUAD

In a picturesque Mexican courtyard a detachment of soldiers in white uniforms act as guards for a large number of American prisoners, mostly bareheaded and in shirt sleeves, having the appearance of miners, while at a table to the left a prisoner is ostensibly drawing a number from a jug which is to decide his fate. Officers in brown buckskin uniform preside over this operation, while others bring up the extreme left foreground.

Canvas oil. Signed at lower right. Height, 27 inches; width, 40 inches.

2400-

Rosenbach Co

JOHN SINGLETON COPLEY, R.A.

AMERICAN SCHOOL

1737—1815

121A. BRITISH ARMY MANOEUVERS

60/

In the foreground the General, in plumed hat, mounted on a prancing steed, addresses a group of officers on the right. Soldiers in formation in the distance with a row of tents farther back and a fort at the left, from which smoke clouds of cannon shot are issuing. In the immediate foreground at the left an oak tree with gnarled trunk, beside which a mounted officer is seen. Admirable perspective.

Pen and ink drawing. Signed at lower right and dated, J. S. Copley Del., 1751. Height, 3⅝ inches; length, 7 inches.

This drawing passed from the Copley family to Mrs. Amory, then to Dr. Charles Martin, whose daughter, Mrs. Beardsley, subsequently bequeathed it to the present owner, Miss Elizabeth Stratford. It is probably the earliest known drawing by Copley.

UNKNOWN

PORTRAIT OF LORD TENNYSON

This interesting and beautiful portrait was one of the prize possessions of the late W. M. Chase, N.A. The face is seen in profile to the right, with figure slightly inclined forward. The canvas is not signed, but it is very likely that it was painted by Sir William B. Richmond, R.A., and presented by him to Mr. Chase. This is the opinion of a leading English art director. Many of the English painters presented canvases to Chase. Tennyson was also painted many times by G. F. Watts, R.A. Whoever painted this canvas, it is a superb portrait of Tennyson. Perhaps it was painted by Chase himself?

Canvas. Height, 24 inches; width, 20 inches.

JOHN SINGER SARGENT, R.A.

By C. Lewis Hind

John Singer Sargent, Royal Academy, D.C.L. Oxford, LL.D. Cambridge, with other honors too numerous to mention, is the most distinguished of living artists. As portrait painter, subject painter, landscape painter, water color painter, he is unrivaled. A few years ago, tired of being tied to his easel, tired at being at the beck and call of sitters, tired, maybe, of success, he announced that he would paint no more portraits except under very special circumstances. He determined to be free, to roam where he would, to paint what he liked. In this period of holiday time, the only real time for a painter, he has produced landscapes in oil and water color of extraordinary interest and beauty. His water colors have been received with especial delight. Nothing like them has been done before; no other artist, not even Winslow Homer, has been able to render so vividly and spontaneously effects of light and movement. It is impossible to analyze the method of his water color painting, to say how they are done, how light transparency and the arrested movement, arrested, yet going on, are flashed upon canvas. The great museums of the world have eagerly sought Sargent's water colors. England, Scotland, New York, Boston, Brooklyn, all have their groups. The reason why so few private persons possess Sargent water colors is because the artist prefers to sell them in groups to museums, not separately. The few that come into the market are usually presentation copies from the artist to friends. Such are the three remarkable examples of his Venetian scenes now presented.

121. THE BRIDGE, VENICE

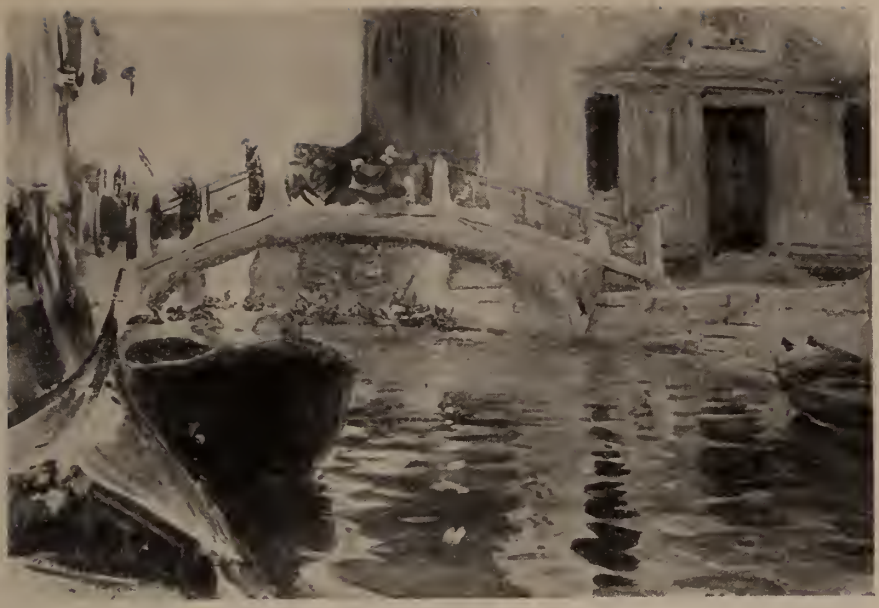
Water Color. Signed and inscribed in lower, left-hand corner, "To Helen Henschel and Wolfan Onslow Ford: John S. Sargent." Height, 12 inches; width, 18 inches.

[See Illustration]

122. THE BYEWAY, VENICE

Water Color. Inscribed in upper, left-hand corner, "To Miss Wertheimer: John S. Sargent." Height, 18 inches; width, 12 inches.

[See Illustration]



[NUMBER 121]

[NUMBER 122]

JOHN SINGER SARGENT, R. A.

123. THE PALACE STEPS, VENICE

Water Color. Inscribed on back, "To Mrs. Wertheimer, with compliments of John S. Sargent." Height, 12 inches; width, 18 inches.

3500-
Cash.

A COLLECTION OF THIRTY-THREE OIL SKETCHES ON CANVAS, AND THREE STUDIES IN RED AND WHITE CHALK AND CHARCOAL, BY AUGUSTE RENOIR.

AUGUSTE RENOIR

1841—1919

By C. Lewis Hind

Last July, Mr. Clive Bell, the first of English art critics, began an article on Renoir thus: "Renoir is the greatest painter alive." This supreme artist died in the early days of last December, crippled with rheumatism, but painting magnificently to the end. A few days after his decease, *The London Athenaeum*, in a first editorial, said: "Auguste Renoir was at the time of his death the greatest of all living painters."

French and American critics support these testimonies. So universal is the admiration of Renoir that his paintings have reached an almost fabulous price. And they are rising. In 1907, the Metropolitan Museum of New York paid 92,900 francs (at that time nearly $20,000) for his "Mme. Charpentier and Her Children." His "Moulin de la Galette" is one of the glories of the Luxembourg Gallery, and when in 1917 his "Les Parapluies" was presented by Sir Hugh Lane to the National Gallery, London, it made such a sensation and was so much appreciated that a hundred artists and connoisseurs sent to Renoir a testimony of their admiration, to which the artist replied in affecting language.

So the sale by auction of thirty-six pictures by Renoir, each signed, may be justly termed an event in salesroom annals. Three of them, in red and white chalk and charcoal, are large in size and important as they are beautiful; thirty-three are the intimate thoughts and summary expressions of this master. They are the first quick studies, done in moments of inspiration and exaltation, from which he painted his pictures. They were purchased nine years ago in Paris by a New York collector, who obtained them from a lady, an intimate friend of the artist's. Renoir gave them to her.

124. THE VILLAGE CHURCH

Oil sketch, canvas on cardboard, signed at the lower left.
Height, 5¼ inches; width, 10 inches.

125. THE PEONY

Oil sketch, canvas on cardboard, signed on the lower left.
Height, 9 inches; width, 5¼ inches.

126. WOMAN WITH RAISED RIGHT ARM

Oil sketch on paper, signed on the lower left.
Height, 4¾ inches; width, 3¾ inches.

127. WOMAN WITH RAISED LEFT ARM

Oil sketch, on paper, signed on the left side, in the middle.
Height, 4½ inches; width, 3¾ inches.

128. THE SHOULDERS, SKETCH OF A NUDE WOMAN

Oil on canvas. Signed on the right side in the center.
Height, 4½ inches; width, 4⅛ inches.

129. YOUNG WOMAN, HEAD AND SHOULDERS VIVIDLY SKETCHED

Oil on paper. Signed on the lower right.
Height, 5¼ inches; width, 3¾ inches.

130. WOMAN BATHING, FULL LENGTH

Oil sketch on canvas. Signed in the lower center.
Height, 8½ inches; width, 4½ inches.

131. YOUNG GIRL IN BLACK DRESS

Oil sketch on paper, signed on the lower right.
Height, 7¼ inches; width, 5⅛ inches.

132. WOMAN GLANCING OVER HER SHOULDER

Oil sketch on canvas, signed on the left side, in the center.
Height, 9⅛ inches; width, 5½ inches.

133. NUDE WOMAN

Oil on canvas, signed on the right side, in the center.
Height, 5 inches; width, 4 inches.

134. NUDE WOMAN RECLINING

Oil sketch on canvas, signed on the lower right.
Height, 3 inches; width, 6¾ inches.

135. SEACOAST ON THE MEDITERRANEAN

Oil sketch on canvas, signed on the lower left.
Height, 4¾ inches; width, 7 inches.
[See Illustration]

136. NUDE WOMAN REACHING OUT

Oil sketch on canvas, signed on the lower right.
Height, 7¾ inches; width, 3¾ inches.

[NUMBER 135]

[NUMBER 139]

137. NUDE WOMAN HIDING HER HEAD IN HER ARMS

Oil sketch on canvas, signed on the lower right.
Height, 7⅜ inches; width, 5¼ inches.

138. NUDE WOMAN, PROFILE

Oil sketch on canvas, signed on the right side, in the middle.
Height, 9¾ inches; width, 6¼ inches.

139. SKETCH FOR COMPOSITION OF BATHING WOMEN

This sketch seems to have been made for one of the compositions of Bathing Women. Nearly the same figure is found in the "Baigneuses," notably in the collection of J. E. Blanche, Paris, in the collection of the Prince de Wagram, and in the Vollard collection, Paris.

Oil on canvas, signed on the lower right.
Height, 5⅛ inches; width, 11 inches.

[See Illustration]

140. NUDE WOMAN STANDING

Oil sketch on paper, signed on the lower left.
Height, 10 inches; width, 4⅝ inches.

141. YOUNG WOMAN IN A BLACK SMOCK

Oil sketch on paper, signed on the lower right.
Height, 4⅞ inches; width, 3⅜ inches.

142. YOUNG WOMAN

Oil sketch on paper, signed on the lower left.
Height, 6¾ inches; width, 3⅞ inches.

143. YOUNG WOMAN STRETCHING

Oil sketch on paper, signed on the left, in the center.
Height, 5½ inches; width, 4½ inches.

144. YOUNG WOMAN CLASPING HER HANDS OVER HER KNEES

Oil sketch on paper, signed on the upper right.
Height, 6½ inches; width, 4⅜ inches.

145. WOMAN BENDING TO DRY HER FOOT

Oil sketch on paper, signed on the lower right.
Height, 8¼ inches; width, 4⅞ inches.

146. FEMALE PORTRAIT SKETCH

Oil on paper, signed in the center.
Height, 6 inches; width, 4⅛ inches.

147. NUDE WOMAN SEATED

Oil sketch on canvas, signed on the upper left.
Height, 4 inches; width, 5¾ inches.

[See Illustration]

148. NUDE WOMAN, DRAMATIC GESTURE

Oil sketch on canvas, signed on the lower right.
Height, 9 inches; width, 4½ inches.

[NUMBER 153]

[NUMBER 147]

149. NUDE WOMAN IN PLASTIC POSE

Oil sketch on paper, signed on the lower left.
Height, 9½ inches; width, 4¾ inches.

150. WOMAN BATHING

Oil sketch on paper, signed on the lower left.
Height, 9¾ inches; width, 6 inches.

151. PORTRAIT SKETCH, NUDE

Oil on paper, signed on the lower left.
Height, 5¾ inches; width, 5⅜ inches.

152. YOUNG WOMAN SEATED RESTING HER ARMS ON HER KNEES

Oil sketch on canvas, signed on the upper right.
Height, 10 inches; width 5⅝ inches.

153. NUDE WOMAN LYING ON A CARPET

Oil sketch on canvas, signed on the left, in the center.
Height, 5⅞ inches; width, 10¾ inches.

[See Illustration]

154. YOUNG WOMAN LEANING FORWARD

Oil sketch on paper, signed on the upper left.
Height, 7 inches; width, 5½ inches.

155. NUDE WOMAN SEATED ON A BENCH

Oil sketch on canvas, signed on the lower right.
Height, 10¾ inches; width, 9¼ inches.

156. NUDE WOMAN RECLINING ON HER ELBOW

Oil sketch on canvas, signed on the lower left.
Height, 6 inches; width, 10⅞ inches.

157. NUDE WOMAN RECLINING

This charming study in charcoal, red and white chalk seems to depict the same young woman who posed for the painter's masterly "Baigneuse" (Durand Ruel, private collection, see Meier Graefe's "Renoir," page 108). The directness and vividness of this sketch is comparable to the best work of the eighteenth century. It is a little masterpiece which would arouse the admiration of Boucher or Fragonard.

Signed on the lower right. *Height, 16 inches; width, 24¼ inches. Gold frame.*

[See Illustration]

158. NUDE WOMAN SEATED ON THE GROUND

Study in red and white chalk and charcoal. Probably for one of Renoir's compositions of Bathing Women. The piquant expressiveness of the face is as beautiful as the sculptural treatment of the figure.

Signed on the upper right. *Height, 20¼ inches; width, 16¼ inches. Gold frame.*

[NUMBER 157]

159. YOUNG WOMAN COMBING HER HAIR

Study in red and white chalk and charcoal. In spite of the girl's absorption in the pleasure of combing her hair, there is noticeable in her face an underlying sadness and melancholy. A haunting study! A rare Renoir!

Signed on the upper left. *Height, 24¼ inches; width, 18½ inches.*

1500 Knowlton

GEORGES MICHEL

FRENCH SCHOOL
1763—1843

160. LANDSCAPE WITH FARMHOUSE

A broad vista stretching away illimitably, dominated by a tempestuous sky. At the right, beside a roadway leading to the edge of the bluff, stands a group of farm buildings surrounded by trees. In the foreground are seen two men hewing logs, and where the road forks is a peasant woman laden with fagots. Far away, on the left, the landscape undulates to the horizon and, over all, the drifting clouds gather in a tumultuous mass, from which a passing shower of rain descends. A warm glow permeates the entire picture; the breadth and simplicity being equaled by the exquisite sense of harmony and tone.

Rivaling the greatest colorists in his disposition of light and shadow, Georges Michel's pictures convey a poetic sense by their audacious harmonies and extraordinary amplitude, their profound depth and feeling for aerial perspective and contrasting effects, direct and rapid. These are not the efforts of an artist enfeebled by petty ideals; his processes are the simplest; his palette the most elementary. Painting on sheets of paper stretched on linen, his treatment was vigorous and swift. With a horizon decisively delineated and two summary values for the sky and the earth, he produces results astounding in their effectiveness; his creations flowing easily from his brush with an execution often monochromatic, but conveying a distinct sentiment of values and harmonies. (Owner, V. Winthrop Newman.)

Paper stretched on linen. Height, 29½ inches; width, 41½ inches. Bought from B. Epstein, Paris.

AUGUSTE RODIN

FRENCH SCHOOL

1840—1919

161. DESPAIR

A wonderful expression of despair. The artist represents a man of powerful muscularity lying in a posture of hopeless suffering, the head bowed, one arm drawn up and the hand clutching the back of the head. The other hand is clenched at the side. The legs are drawn up, one over the other, as if the suffering were too intense to be borne. The contrast of the powerful muscles of the arms, back and legs, which stand out even in the crushed and hopeless attitude of the body, is a striking one. This work belongs to the very best period of Rodin. It must have been made in the late 80's or in 1890, the date of the "Danaide" in the Luxembourg Museum to which it shows a close resemblance in style.

White marble. Signed on the base to the left. Height, 13½ inches; length, 25 inches.

AUGUSTE RODIN

FRENCH SCHOOL

1840—1919

162. EVE

Eve is represented standing, hiding her head in her left arm. Her gesture, beautifully expressed by the artist, shows at the same time the fear of punishment for her sin and the first feeling of maternity in her shivering body. Eve was a favorite subject of Rodin. In 1881 he executed the model for the famous bronze statue (which was not cast in bronze until 1889) for E. Pellerin, of which another copy is in the Metropolitan Museum of Art. A large Eve in marble is also at the Metropolitan Museum. In 1889 Rodin made a small marble of the same subject, which belonged to the Vacquerie collection in Paris. Another Eve was Number 186 in the sale of the collection of Henri Vever, in Paris. The present statue appears to have been made between 1900 and 1915.

White marble. Signed on the base to the right. Height, 29¾ inches.

THE METROPOLITAN
MUSEUM OF ART

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